

JOHN GREENWOOD



*Shifting Perspectives
and the
Stylish Style*

MANNERISM
IN SHAKESPEARE AND
HIS JACOBEOAN
CONTEMPORARIES



Shifting Perspectives And The Stylish Style Mannerism In Shakespeare And His Jacobean Contemporaries

Professor Joanne Rochester



Shifting Perspectives And The Stylish Style Mannerism In Shakespeare And His Jacobean Contemporaries:

Shifting Perspectives and the Stylish Style John Philip Peter Greenwood, 1988 **The English Mannerist Poets and the Visual Arts** L. E. Semler, 1998 In this study L E Semler begins with a comprehensive historical definition of Mannerism in visual arts from which he derives four key terms that constitute the nucleus of the aesthetic technical precision elegance *grazia* and the *difficulta facilita* formula These principles interwoven with one another and with *maniera* are derived from visual arts but are specifically designed to be transferable to any medium The rest of the book situates the English poets in relation to the visual arts including painting limning gold and silversmithery architecture and garden design and discusses their verse in relation to the key Mannerist principles *Frank O'Hara's New York School and Mid-Century Mannerism* Sam Ladkin, 2024 A comparative reading of modern visual art dance and poetry with a focus on the New York School the post war experimental art scene that included Frank O Hara John Cage Merce Cunningham Helen Frankenthaler John Ashbery and Barbara Guest amongst others *Spectacle & Image in Renaissance Europe* André Lascombes, 1993 This collection of nineteen essays focuses on the ways in which in England France and Spain the Renaissance made propagandistic or aesthetic use of the image in various spectacles Under surface differences between genres what emerges is a surprising similarity in tactics and response which invites further questioning about image elaboration and its reception *Dynamics Of Role-Playing In Jacobean Tragedy* Joan L Hall, 1991-10-23 Jacobean actors fascinated audiences with their convincingly mimetic performances often they appeared to assume the identities of the fictional characters they impersonated A similar dynamic emerges in several tragedies of the period where dramatic characters are frequently changed for better or worse by the roles they adopt within the play illusion This study discusses how certain plays of Jonson and Middleton reveal the destructive consequences of assuming new personae how three of Shakespeare's tragedies explore the ambivalent results of characters experimentation with roles and how Webster and Ford treat role playing including ceremonial behavior creatively as a vehicle for expressing and consolidating the dramatic self *Staging Spectatorship in the Plays of Philip Massinger* Professor Joanne Rochester, 2013-04-28 The playwrights composing for the London stage between 1580 and 1642 repeatedly staged plays within and other metatheatrical inserts Such works present fictionalized spectators as well as performers providing images of the audience stage interaction within the theatre They are as much enactments of the interpretive work of a spectator as of acting and as such they are a potential source of information about early modern conceptions of audiences spectatorship and perception This study examines on stage spectatorship in three plays by Philip Massinger head playwright for the King's Men from 1625 to 1640 Each play presents a different form of metatheatrical inset from the plays within of *The Roman Actor* 1626 to the masques within of *The City Madam* 1632 to the titular miniature portrait of *The Picture* 1629 moving thematically from spectator interpretations of dramatic performance the visual spectacle of the masque to staged readings of static visual art All three forms present a dramatization of the process of examination and allow an

analysis of Massinger's assumptions about interpretation perception and spectator response *Shakespeare's Pluralistic Concepts of Character* Imtiaz H. Habib, 1993 The presentation of a complex character such as Shylock bears resemblance to the technique of anamorphic portraiture and trick perspective in the sense that seen one way he appears a villain but seen another way he appears a persecuted victim The clashing and merging of opposed frames of ideological reference that cannot be held apart or resolved and that remain in a kind of uneasy balance may be a technique of comic characterization that exploits relativism and ambiguity in the presentation of human personality and self on stage A similar technique can be seen at work in the Histories in the characters of Richard and Bolingbroke who as has long been noted compete contrarily for the audience's ideological sympathies over the course of the play

A Companion to English Renaissance Literature and Culture Michael Hattaway, 2008-04-15 This is a one volume up to date collection of more than fifty wide ranging essays which will inspire and guide students of the Renaissance and provide course leaders with a substantial and helpful frame of reference Provides new perspectives on established texts Orientates the new student while providing advanced students with current and new directions Pioneered by leading scholars Occupies a unique niche in Renaissance studies Illustrated with 12 single page black and white prints

Spectacle & image in Renaissance Europe / Spectacle & image dans l'Europe de la Renaissance Andre Lascombes, 2023-08-14 This collection of nineteen essays focuses on the ways in which in England France and Spain the Renaissance made propagandistic or aesthetic use of the image in various spectacles Under surface differences between genres what emerges is a surprising similarity in tactics and response which invites further questioning about image elaboration and its reception

A Buddhist's Shakespeare James Howe, 1994 The essential Buddhist perspective Howe argues is that reality lacks the solidity which we habitually assume it has and that therefore the appropriate attitude toward life is to play it as we would a game with unusual seriousness for itself rather than for any ulterior motive even that of investing it with meaning Howe also demonstrates that the real subject of representational art is always just itself The significance of such art depends upon the concession that it has no significance In the same way it is precisely the self deconstructive nature of Shakespeare's plays which makes their Buddhist like affirmative positions visible

BOOK JACKET The Plays of Beaumont and Fletcher Sandra Clark, 2014-07-15 This is an analysis of sexual themes in the plays of Beaumont and Fletcher both in the context of the Jacobean theatre and in the light of modern readings of sexuality and gender during the English Renaissance Sandra Clark challenges commonly held perceptions of Beaumont and Fletcher's work The book is intended for undergraduate and graduate courses on Renaissance literature Elizabethan and Jacobean drama tragicomedy gender and genre in the Renaissance

Visual Experiences in Cinquecento Theatrical Spaces Javier Berzal de Dios, 2019-01-01 Through an interdisciplinary examination of sixteenth century theatre *Visual Experiences in Cinquecento Theatrical Spaces* studies the performative aspects of the early modern stage paying special attention to the overlooked complexities of audience experience Examining the period's philosophical and aesthetic ideas about space place

and setting the book shows how artists consciously moved away from traditional representations of real spaces on stage instead providing their audiences with more imaginative and collaborative engagements that were untethered by strict definitions of naturalism In this way the book breaks with traditional interpretations of early modern staging techniques arguing that the goal of artists in this period was not to cater to a single privileged viewer through the creation of a naturalistically unified stage but instead to offer up a complex multimedia experience that would captivate a diverse assembly of theatre goers *Spenser's International Style* David Scott Wilson-Okamura, 2013 David Scott Wilson Okamura reframes long standing questions about Edmund Spenser's style in the wider context of long term European trends

Shakespeare, Caravaggio, and the Indistinct Regard Rocco Coronato, 2017-10-31 This volume presents a contrastive study of the overlapping careers of Shakespeare and Caravaggio through the comparison of their strikingly similar conventional belief in symbol and the centrality of the subject only to gradually open it up in an exaltation of multiplicity and the indistinct regard Othello Utilizing a methodological premise on the notions of early modern indistinction and multiplicity Shakespeare Caravaggio and the Indistinct Regard analyses the survival of English art after iconoclasm and the circulation of Italian art and motifs methodologically reassessing the conventional comparison between painting and literature The book examines Caravaggio's and Shakespeare's works in the perspective of the gradual waning of symbolism the emergence of chiaroscuro and mirror imagery underneath their radically new concepts of representation and the triumph of multiplicity and indistinction Furthermore this work assesses the validity of the twin concepts of multiplicity and indistinction as an interpretive tool in a dialectical interplay with much recent work on indeterminacy in literary criticism and the sciences

Shakespeare's Visual Theatre Frederick Kiefer, 2003-09-25 In this study of Shakespeare's visual culture Frederick Kiefer looks at the personified characters created by Shakespeare in his plays his walking talking abstractions These include Rumour in 2 Henry IV Time in The Winter's Tale Spring and Winter in Love's Labour's Lost Revenge in Titus Andronicus and the deities in the late plays All these personae take physical form on the stage the actors performing the roles wear distinctive attire and carry appropriate props The book seeks to reconstruct the appearance of Shakespeare's personified characters to explain the symbolism of their costumes and props and to assess the significance of these symbolic characters for the plays in which they appear To accomplish this reconstruction Kiefer brings together a wealth of visual and literary evidence including engravings woodcuts paintings drawings tapestries emblems civic pageants masques poetry and plays The book contains over forty illustrations of personified characters in Shakespeare's time **The Tempest** Patrick M. Murphy, 2013-10-28 The Tempest Critical Essays traces the history of Shakespeare's controversial late romance from its early reception and adaptation in the seventeenth and eighteenth centuries to the present The volume reprints influential criticism and it also offers eight original essays which study The Tempest from a variety of contemporary perspectives including cultural materialism feminism deconstruction performance theory and postcolonial studies Unlike recent anthologies about

The Tempest which reprint contemporary articles along with a few new essays this volume contains a mixture of old and new materials pertaining to the play's use in the theater and in literary history

Renaissance Drama in Action Martin White, 2013-05-13 Renaissance Drama in Action is a fascinating exploration of Renaissance theatre practice and staging. Covering questions of contemporary playhouse design, verse and language, staging and rehearsal practices, and acting styles, Martin White relates the characteristics of Renaissance theatre to the issues involved in staging the plays today. This refreshingly accessible volume examines the history of the plays on the English stage from the seventeenth century to the present day, explores questions arising from reconstructions with particular reference to the new Globe Theatre, includes interviews with and draws on the work and experience of modern theatre practitioners including Harriet Walter, Matthew Warchus, Trevor Nunn, Stephen Jeffreys, Adrian Noble, and Helen Mirren, includes discussions of familiar plays such as *The Duchess of Malfi* and *Tis Pity She's a Whore*, as well as many lesser-known play texts. Renaissance Drama in Action offers undergraduates and A-level students an invaluable guide to the characteristics of Elizabethan and Jacobean drama and its relationship to contemporary theatre and staging.

Shakespeare's Spiral François-Xavier Gleyzon, 2010-03-19 This book explores the figure of the snail in Shakespeare and in Renaissance painting. From the emergence of the gastropod object subject in the text of *King Lear* and its iconic interface in Giovanni Bellini's painting *Allegory of Falsehood*, this study follows the path traced.

Gender in Play on the Shakespearean Stage Michael Shapiro, 2023-06-20 Cross-dressing, sexual identity, and the performance of gender are among the most hotly discussed topics in contemporary cultural studies. A vital addition to the growing body of literature, this book is the most in-depth and historically contextual study to date of Shakespeare's uses of the heroine in male disguise, man playing woman, woman playing man, in all its theatrical and social complexity. Shapiro's study centers on the five plays in which Shakespeare employed the figure of the female page: *The Two Gentlemen of Verona*, *The Merchant of Venice*, *As You Like It*, *Twelfth Night*, and *Cymbeline*. Combining theater and social history, Shapiro locates Shakespeare's work in relation to controversies over gender roles and cross-dressing in Elizabethan England. The popularity of the female page is examined as a playful literary and theatrical way of confronting, avoiding, or merely exploiting issues such as the place of women in a patriarchal culture and the representation of women on stage. Looking beyond and behind the stage for the cultural anxieties that found their way into Shakespearean drama, Shapiro considers such cases as cross-dressing women in London being punished as prostitutes and the alleged homoerotic practices of the apprentices who played female roles in adult companies. Shapiro also traces other Elizabethan dramatists' varied uses of the cross-dressing motif, especially as they were influenced by Shakespeare's innovations. Shapiro's engaging study is distinguished by the scope of interrelated topics it draws together and the balance of critical perspectives it brings to bear on them.

Choice

Michael Shapiro is Professor of English, University of Illinois Urbana-Champaign.

Free Will Richard Wilson, 2016-05-16 *Free Will: Art and Power on Shakespeare's Stage* is a study of theatre and sovereignty that situates Shakespeare's plays in the contraflow

between two absolutisms of early modern England the aesthetic and the political Starting from the dramatist's cringing relations with his princely patrons Richard Wilson considers the ways in which this bending author identifies freedom in failure and power in weakness by staging the endgames of a sovereignty that begs to be set free from itself The arc of Shakespeare's career becomes in this comprehensive new interpretation a sustained resistance to both the institutions of sacred kingship and literary autonomy that were emerging in his time In a sequence of close material readings *Free Will* shows how the plays instead turn command performances into celebrations of an art without sovereignty which might give delight but hurt not and leave not a rack behind *Free Will* is a profound rereading of Shakespeare art and power that will contribute to thinking not only about the plays but also about aesthetics modernity sovereignty and violence

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